

ON COMPANY BUSINESS

A Proposal

To Complete a Feature-Length Documentary Film

On the Central Intelligence Agency

With Philip Agee, Author of Inside the Company: A CIA Diary

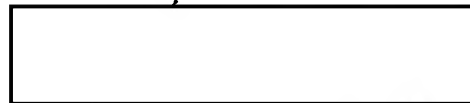
Allan Francovich  
Producer and Director



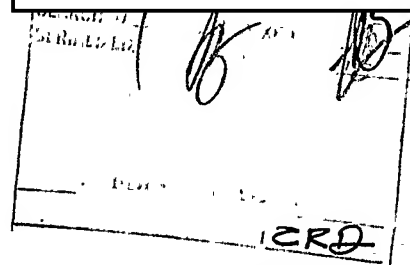
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Isla Negra-Blanca Films  
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Berkeley, California, 94702  
Tel: 415 549 0923

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DO NOT DESTROY - PENDING LITIGATION

BIOGRAPHIES

Allan Francovich, Director, Producer

1. Education: Childhood in Latin America, educated in private schools; University of San Marcos, Lima Peru: Spanish Literature, Latin American History, Art History  
University of Notre Dame, B.A. 1962, English, Romance, Slavic Languages  
University of Paris (Sorbonne), French Literature, Comparative Literature and Drama  
Ecole des Langues Orientales, Paris, Russian and Serbo-Croatian  
University of California, Berkeley, M.A. 1968 in Dramatic Art  
American Film Institute, Fellow. 1969;  
American Federation of Arts, Symposium on Art and Film Criticism, 1970
2. Linguistic Ability: Fluent in Spanish, French, Italian, Portuguese, with knowledge of Russian and Serbo-Croatian.
3. Teaching: While at Berkeley initiated and taught the first Film Production workshop as well as Film History and Theory.
4. Publications: Writings on film and drama have appeared in Film Quarterly, The Drama Review, and Cineaste  
Translated from French Jean Vigo, a book on the French film director published by the University of California Press  
Other translations: Italian theatre, Spanish and Portuguese poetry, and from Portuguese: An Illustrated History of the M.P.L.A., 1976
5. Film and Multi-media:
  - A. Feature length Documentaries:
 

1973 San Francisco Good Times: A film on the counter-culture and radical movement in Northern California as seen through a San Francisco underground newspaper. Co-Director, co-producer, co-editor and camera. 65 minutes.  
Shown at Ann Arbor, Cannes, Edinburgh, Florence, and Mannheim Film Festivals. Successful theatrical runs in several cities

An hour film on the Coup in Chile based on Pablo Neruda's last poem, Inditement to Nixonicide and Praise of the Chilean Revolution. Presently being produced in conjunction with Non-Intervention in Chile (NICH). Director and Co-producer. This film is complete except for final cut for which funds are now being raised by NIC.
  - B. Other film work:
 

1969 Actor in Baggage, 28 minute mime film for Hunter Films, England, Directed by Alex Neal

1968 Script writer for Long After Vietnam, a feature film on the return to the U.S. of a Vietnam veteran; Staring Don Duncan,

1968 The Lobster Pot, 20 min. short dramatic comedy; script, camera, editing.

1968 Camera for National Film Board of Canada Production on Mount Tamalpias Rock Festival

1967 Camera for Sons and Daughters, an American Documentary Films film on protest against the Vietnam War.
  - C. Multi-media work

1969 Film for [redacted] updated production of Euripides Orestes

1968 Vietnam: Documentary play, Produced and edited film portion

Radio Programs: KPFA, Berkeley; KPFA, Los Angeles; Mexico after the 1968 Olympics; CIA Program

## REVIEWS OF SAN FRANCISCO GOOD TIMES

San Francisco Good Times has been shown at major film festivals including Cannes, Edinburgh, Florence and Mannheim. It also has the distinction of being one of the few hour-long documentaries to have shown theatrically in the United States.

8 Part IV—Tues., Mar. 19, 1974 Los Angeles Times ★

### MOVIE REVIEWS

# The Rise and Fall of Underground Paper

BY KEVIN THOMAS

Times Staff Writer

What is most striking about "San Francisco Good Times" (at the Theater Vanguard tonight at 8 as part of its ongoing underground film series) is that the era it depicts so thoroughly and disturbingly seems so completely past.

A perfect film for a time capsule, it is a stunning, heartbreaking portrait of the crushing disillusionment of a generation of free-spirited young people.

Beginning in 1963, documentarians Allan Francovich and Eugene Rosow spent the next four years chronicling the activities of the now defunct underground Bay Area newspaper Good Times.

#### Shape, Meaning

Through showing its reporters covering their various beats, Francovich and Rosow have been able to give shape and meaning to one of the most tumultuous periods in American history, that time when the Vietnam war caused young people to question not only our involvement

in it but virtually all our institutions.

"San Francisco Good Times" traces the optimistic emergence of the youthful counterculture as it sprang from the Haight-Ashbury district and climaxes with the dark despair in the bloody wake of the Berkeley People's Park confrontation that pitted the National Guard against increasingly politicized hippies.

As a result, detailed instructions on guerrilla warfare began to displace tips on organic gardening in the paper's pages. By the end of the film we're left with the feeling that the formation of a Symbionese Liberation Army was an inevitable response on the part of the most radicalized and despairing of these young people.

#### Broad Panorama

Francovich and Rosow have tried to record the broadest panorama possible rather than to probe, preach or analyze, allow their subjects to be as they are, funny or serious, foolish or brave (or both). They let imagery speak for itself, and it does—loudly.

### FILM QUARTERLY

*SAN FRANCISCO GOOD TIMES* takes its name from a central institution of the counterculture—an underground newspaper which evolved from a radical political journal to a broadly cultural paper. The film, made by Allan Francovich and Eugene Rosow with help from a lot of friends, traces the paper's trajectory as it reflected a changing era: it is a bold hour-long attempt to turn the usual devices of synch-sound documentary away from portraits of persons or crises, and toward the "writing" of history. In quiet sequences to talk and making up the paper, it moves out into the major themes of rock's liberating effects, property, back-to-the-land, prisons. There is a moment during the struggle over People's Park in Berkeley (which raised Proudhon's cry, *Property is Theft*, to a current political question about land) that looks like something out of Buñuel's *L'Age d'Or*: a young couple nuzzle each other affectionately and sit down on a curb—while a few yards away the police fire a barrage of tear-gas shells and the streets are full of fleeing people. But the film is not your ordinary we-shall-overcome tract. It's often funny; the radical raps it contains range from the high and manic to the glum; the practical problems of the paper are not skimmed; the film is inhabited by real people some of whom make idiotic pronouncements along with brave and stirring ones. And for those who don't seem to know what has happened to the counterculture, the film will give at least some answers: it has emigrated to the country; it has become deeply cynical about the reform of institutions—which are all more or less prisons; and the good times are too often distinctly jumpy. (Source: 2104 Acton St., Berkeley, Ca. 94702.)

—E. C.

### VARIETY

"The film illustrates . . . the American hippie experience . . . sharing, idealism, the integrity of personal expression come through." *Gordon Hitchens*

"Please see it—everybody—and wonder what we're doing now and why. A frozen T.V. dinner of Flower Children and you can still taste the emotion." *Paul Krassner*

KQED-TV, SAN FRANCISCO, "A lively and sometimes poignant chronicle of a quicksilver time when . . . a new community seemed to be forming in San Francisco." *Trevor Thomas*

SAN FRANCISCO CHRONICLE, "In ten years *San Francisco Good Times* will be even more surprising to those who are only now starting to observe. This report must be carefully preserved, for the late sixties are already fading into the past to be regarded with a sort of wonder." *Paine Knickerbocker*

SETTE GIORNI, ITALY, "Of undoubted interest . . . the hippy culture in open revolt against the rules and codes which are at the basis of industrial civilization."

BIOGRAPHIES, continued

[redacted] Associate Producer and Production Manager

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B.S. University of Wisconsin, Madison, 1967

M.A. University of California, Berkeley, 1968, Political Theory

Ph.D. Candidacy, University of California, Berkeley, 1973, History.

1969-1974: Teacher, University of California, Berkeley  
Merritt College, Grove Street College, Coll. of Alameda

1974-Present: Military Editor and investigative reporter at Pacific News Service, San Francisco, California. While in England and Portugal for Phase I of the CIA film, filed news dispatches to Pacific News Service, radio stations KPFA and KSAN, Internews radio service, and the Nation ("High Stakes in the Azores", November 8, 1975)

Investigative articles have appeared in:

Boston Globe, Milwaukee Journal, Louisville Courier Journal and Times, San Francisco Chronicle, Los Angeles Free Press, San Francisco Examiner, Madison Capital Times, Des Moines Register and Tribune, Hong Kong Standard, Frontier (India), Information (Denmark), and in scores of alternative newspapers around the U.S.A. including the New York Guardian and Black Panther Paper.

[redacted] Chief of Research

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[redacted] Film and Literature classes, University of California, Berkeley, and Bay Area Community Colleges

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[redacted] Chile Si, a bi-lingual anthology of poems from six countries in solidarity with the people of Chile.

[redacted] Penguin Book of Women Poets (Forthcoming), an anthology of women poets from 32 languages.

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[redacted] The Other Voice, anthology of modern and contemporary women poets in translation from 30 languages. Forthcoming, December 1976, W.W. Norton & Co., Inc.

[redacted] Film Programmers Guide to 16MM Film, a nationally acclaimed film reference book now in its Second Edition.

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[redacted] Translations from French, Spanish, Portuguese in anthologies and literary journals including American Poetry Review, Shantih, Contemporary Literature in Translation.